

UNIVERSITY OF VICTORIA—DEPARTMENT OF ENGLISH

GRADUATE SEMINARS—WINTER SESSION 2017/18

First Term (September-December 2017)

STUDENTS MAY NOT TAKE AN AREA COURSE IN A GIVEN FIELD MORE THAN ONCE IN THEIR PROGRAM OF STUDIES WITHOUT PERMISSION OF THE GRADUATE ADVISOR.

ENGLISH 500/A01 AND A02 TEXTUAL STUDIES AND METHODS OF RESEARCH (1.5 units)

English 500 is the foundational course of the graduate program, orientating students within the broad field of the discipline of English and also forging a cohesive and collegial student cohort. The course has two functions: firstly, to introduce the concepts and practice that underpin advanced literary research skills and textual studies (the practice of textual criticism, and the history of the production and dissemination of print); secondly, to enable students to develop their craft of professional scholarship (methods of research, advanced scholarly writing, diverse modes of research dissemination, academic conversation, appropriate forms of citation and documentation, finding a position within established and emerging trends in English studies). The seminars are held in the Special Collections seminar room, and the course will allow students to draw upon the rich material available as it fits their research interests. The course is designed to dovetail with the schedule of opt-in ProD (Professional Development) seminars facilitated by the Graduate Advisor.

Note: ENGL 500 is compulsory for all graduate students, except those who can show equivalent previous credit.

Tentative Assignments: short assignments tailored to students' own research interests (40%), Special Collections and University Archives discovery projects (40%), research journal (20%).

Tentative Texts: *MLA Handbook*, 8th edition; Booth, Colomb, and Williams- *The Craft of Research*, 3rd ed., Klensky- *The Professor Is In: The Essential Guide To Turning Your Ph.D. Into a Job*, Proctor Williams and Abbott- *Introduction to Bibliographical and Textual Studies*, 4th edition.

Instructor: Dr. Alison Chapman

ENGLISH 508/A01 DIGITAL LITERATURE STUDIES: SPECIAL TOPIC: (1.5 units)

This Year: Prototyping Texts: What's in a Game?

This seminar brushes against four popular assumptions about digital humanities:

- 1) as a service to researchers, the field only develops digital resources for online discovery and builds computational tools for end-users; it does not interpret texts or meaningfully engage with "pre-digital" traditions in literary and cultural criticism;
- 2) digital humanities is not concerned with the literary or aesthetic character of texts; it is a techno-solutionist byproduct of instrumentalism and big data;
- 3) digital humanities practitioners replace cultural perspectives with uncritical computer vision; instead of privileging play or irony, they use computers to "prove" reductive claims about literature and culture, usually through totalizing graphs and visualizations; and
- 4) to participate in the field, you must be fluent in computer programming, or at least be willing to treat literature and culture quantitatively; if you are not a programmer, then you are not "doing" digital humanities.

During our seminar meetings, you will counter these four assumptions by prototyping literary texts as games. You will not develop online resources or tools. You will not work with big data, and you will not use computers to prove anything about literature or culture. Unless you wish, you will not program anything, either. Instead, you will begin the seminar by selecting and studying a specific -ism (e.g., Surrealism, Futurism, Minimalism, Imagism, and Realism) between the 1870s and 1970s. Then you will prototype a simple video game or tabletop game that puts your -ism's aesthetics and politics into action for present-day audiences. While your prototype will not be a complete or polished game, it will afford you with opportunities to test theories of form, media, content, and interpretation through experiments in interaction, interface, scenario, architecture, and values design. To ground it all, you'll prototype quite a bit with paper and other low-tech materials. Prototyping will imply not only iterative development but also testing what is probable, plausible, possible, or preferable (Candy 2009; Dunne and Raby 2013).

I will not assume you're a gamer, want to be a gamer, have ever made a game, or know how to develop games. I will also not assume you're familiar with digital humanities. But I will encourage you to craft an argument about games and literature through games and literature. You will also treat prototyping and design as modes of inquiry while combining creative and critical approaches to your –ism

Assignments: This is a project-based seminar. You will prototype a game (20%) and make a game manual (20%) in lieu of writing a seminar paper. Throughout the term, you will keep a notebook documenting your prototyping process (30%) and participate regularly in prototyping workshops (15%). During the last week, you will give a presentation (15%).

Required Materials/ Texts: You'll need a notebook (tangible, digital, or a combination) and access to a computer for prototyping and playing games. I'm asking you to purchase a copy of Anna Anthropy's *Rise of the Videogame Zinesters* (2012). All other readings will be distributed in PDF via a course reader. I will occasionally point you to games you might want to demo or watch.

Technical Competencies Assumed: Know how to send an email.

Instructor: Dr. Jentery Sayers

ENGLISH 540/A01 STUDIES IN THE LITERATURE OF THE 18TH CENTURY: SPECIAL TOPIC: (1.5 units)

This Year: The Nature of Nature. An inquiry into the manifold and interrelated meanings of “nature” in the eighteenth century (comprising the precedent of the Ancients, or birth, or the constitution, or character, or the course of things, or the universe, or the genitals, or the antagonist of culture). “Nature” as rhetoric, politics, history, natural history, taxonomy, fate, invention and opportunity.

Tentative Assignments: Leading of seminar discussions (30%), participation (25%), final paper (45%).

Required Texts: Rousseau- *Reveries of the Solitary Walker*, Goethe- *Elective Affinities*, Burke- *Reflections on the Revolution in France*, Wollstonecraft- *Vindication of the Rights of Woman*, Barbauld, White- *Natural History of Selborne*, Sterne- *Sentimental Journey*, Pope- *Pope: Major Works*, Swift- *Gulliver's Travels*, Wordsworth- *The Prelude*, Cleland- *Fanny Hill*, Blake- *Blake's POETRY & DESIGNS*, Fairer, ed- *Eighteenth-Century Poetry*.

Instructor: Dr. Eric Miller

ENGLISH 561/A01 STUDIES IN 20TH CENTURY BRITISH AND IRISH LITERATURE: SPECIAL TOPIC (1.5 units)

This Year: Narratives of the Great War. In this course we will read several novels that emerged from World War I. Some are direct accounts in a memoir style of life at the front and in the trenches. Others recount life on the home front. We will read novels by English, French, and German writers, comparing their accounts, their aesthetic and thematic approaches to the trauma of the Great War. We'll learn about life both in the trenches and at home, and about how the war was shaped by – and came to reconfigure – notions of nation, race, sex, gender, class, violence, history, narrative, and the unspeakable. We will consider in particular how women were positioned before, during, and after the war; how masculinity was reconfigured in light of militarism, bravery and cowardice, shell-shock, and the end of hostilities; various theories of civilization and violence; and the challenges posed to writers, thinkers, and artists when it comes to representing the unspeakable – the unthinkable.

Tentative Assignments: Oral Presentations (30%), Term Paper Proposal (15%), Term Paper (40%), Critique (15%).

Required Texts: Conrad- *The Secret Agent*, and *Nostromo*, Woolf- *Mrs. Dalloway*, and *The Lighthouse*, Ford - *The Good Soldier*, Forster- *The Return of the Soldier*, Richardson- *The Tunnel*

Instructor: Dr. Stephen Ross

**ENGLISH 571/A01 STUDIES IN AMERICAN LITERATURE: AREA COURSE
(1.5 units)**

This Year: Contemporary American Fiction and Religion. An examination of how contemporary American fiction has registered the Christian revival of the last five decades. The course will look in particular at two developments – the treatment of religion as though it were a culture, and the collapse of modern modes of rational expertise and authority. Topics include multiculturalism, postmodernism, American history and imperialism, race, religion and cultural pluralism, theodicy, evolution and Intelligent Design

Tentative Assignments: orally-presented 8-10 page short essay and annotated bibliography (20%); teaching presentation, with handouts (15%); term paper proposal, including annotated bibliography (15%); 20-25 page research essay (40%); participation, assessed on the frequency and quality of individual students' contributions to the class discussion and Moodle (10%).

Required Texts: Pynchon-*The Crying of Lot 49*, Reed- *Mumbo Jumbo*, Robinson- *Gilead*, Atwood- *The Handmaid's Tale*, Anzaldúa- *Borderlands / La Frontera*, Kingsolver- *The Poisonwood Bible*, McCarthy- *Blood Meridian*, Kahf- *The Girl in the Tangerine Scarf*, LaHaye and Jenkins- *Left Behind: A Novel of the Earth's Last Days*, Doctorow- *City of God*, Brown-*The Da Vinci Code*

Instructor: Dr. Christopher Douglas

**ENGLISH 582/A01 CORE SEMINAR IN LITERATURES OF THE WEST COAST
(1.5 units)**

N.B. The course is compulsory for students who wish to complete the concentration in Literatures of the West Coast. Other students are welcome; the course will be relevant to those with interests in American, Canadian, and Indigenous literatures. No prior knowledge of the field is assumed or required.

This course is an introduction to the confluent and divergent literary traditions of the West Coast of Canada and the United States, and to interpretative methods and critical theories that will be helpful to students of the field. It attends to two major questions: “What is the literature of the region?” and “How should that literature be examined?” The course is an occasion for students to investigate the many reasons for pursuing regional literary studies and the many possible ways in which such studies can be conducted. This year the course will be organized around the concept of “treaty” (*treatise, contract, settlement, peace, persuasion*), and will focus on the literary significance of the Douglas Treaties, *Delgamuukw v. British Columbia*, and other treaties and legal decisions.

Tentative Assignments: seminar presentation (25%), book review (25%), research essay or public project (50%).

Required Texts: Coté, *Spirits of Our Whaling Ancestors*; Cruikshank, *Do Glaciers Listen?*; Fee, *Literary Land Claims*; Hayes, *Blonde Indian*; Muir, *Travels in Alaska*; Paul, *Little Hunger*; Ricou, *Arbutus/Madrone Files*

Instructor: Dr. Nicholas Bradley

UNIVERSITY OF VICTORIA—DEPARTMENT OF ENGLISH

GRADUATE SEMINARS—WINTER SESSION 2017/18

Second Term (January-April 2018)

STUDENTS MAY NOT TAKE AN AREA COURSE IN A GIVEN FIELD MORE THAN ONCE IN THEIR PROGRAM OF STUDIES WITHOUT PERMISSION OF THE GRADUATE ADVISER.

**ENGLISH 503/A01 SPECIAL STUDIES I
(1.5 units)**

This Year: Loving Literature. This course focuses on alternative ways to read by investigating why and how we “love” reading. We will consider questions such as: What kinds of pleasure are available through reading? What psychological or physical processes have been posited as the basis for the pleasure we find in reading? Is the pleasure of reading literary works different from that of reading commercial genre fiction? Is the human mind “hard-wired” for narrative? Can we separate love of reading from the love of the cultural capital and other social benefits gained by reading? Can love of literature be taught? The course will focus on contemporary theorizing about the love of literature, and distinguish this love from aesthetics (love of beauty) as well as from representations of pleasure in literature (such as pornography).

Tentative Assignments: 4 short commentaries on readings (40%); participation “feedback forms” (20%); major paper (40%)

Tentative Texts: Felski, *The Uses of Literature*, Barthes, *The Pleasure of the Text*, Sedgwick, *Touching Feeling*

Instructor: Dr. Misao Dean

**ENGLISH 505/A01 STUDIES IN LITERARY THEORY: AREA COURSE
(1.5 units)**

This Year: Literary Theory. A survey of the major theoretical movements, figures, and ideas of the last half of the twentieth-century and the first decade of the twenty-first; deconstruction, Marxism, feminism, psychoanalysis, actor network theory, eco-theory; politics, politics, aesthetics, and philosophy. We will situate the predilection for constructivist explanations of such phenomena as identity, sex, sexuality, gender, race, class, and ethnicity against the historical and institutional backgrounds in which it emerged. By the end of the term, students will have a firm grasp on where theory came from, and why and how it emerged, as well as where it has lead most recently. We will begin from the premise that theory is not by any means dead, but that it has undergone a sea change that requires rigorous rethinking.

Tentative Assignments: Term Paper Proposal (10%), Critique (15%), Term Paper (40%), Response Papers (30%), Participation: assessed on the basis of contributions in class week-in and week-out (5%).

Tentative Texts: Leitch, Vincent et al., eds. *The Norton Anthology of Theory and Criticism*. 2 ed.

Instructors: Dr. Stephen Ross

**ENGLISH 507/A01 DIGITAL LITERARY STUDIES: HISTORY AND PRINCIPLES
(1.5 units)**

This Year: Knowledge Construction in Literary Studies. This seminar explores historical and contemporary theories of knowledge construction and conveyance in literary studies and related disciplines, as well as their applications, in the context of the digital humanities. In addition to surveying readings (literary, epistolary, and beyond) related to pertinent traditions, participants can expect direct engagement with current applications and active experimentation in the area. Those involved will participate in in-person and online meetings of the group, which may integrate invited participants from other institutions as well. Full details will be made available via the instructor's website.

Tentative Assignments: Reading group presentations and outlines (30%). Project and report (30%). Research paper or equivalent (40%)

Tentative Texts: Materials for the seminar include readings (print and online) and pertinent software applications

Instructor: Dr. Raymond Siemens

**ENGLISH 515/A01 STUDIES IN MIDDLE ENGLISH LITERATURE: AREA COURSE
(1.5 units)**

This Year: Medieval Environmentalism. This course is devoted to environmentalities of the later Middle Ages. The environment is to be understood as that which veers (to recall the etymology of the word) between nature and culture, matter and mind, outside and inside, describing whatever co-exists in the surroundings. Case studies will be drawn from practical writings (e.g., household manuals, natural philosophy, and encyclopedias) and from prose and poetry in Middle English (e.g., Gower's *Confessio Amantis* and Mandeville's *Travels*). Major topics will include animal taxonomies, planetary sciences, and global climates.

Tentative Assignments: Translation and Commentary (%10); Blog Posts (%20); Presentation (%20); Term essay (%50)

Tentative Texts: Gower, *Confessio Amantis*, vol. 1-3, ed. Peck (MIP, 2006), Anon., *The Book of John Mandeville*, ed. Kohanski and Benson (MIP, 2007), John Aberth, *An Environmental History of the Middle Ages* (Routledge, 2012). Items on reserve in the library (medieval texts including those of William of Conches, Adelard of Bath, Bartholomaeus Anglicus, Isidore of Seville; additional theoretical writings will be drawn from Karen Barad, Elizabeth Grosz, Donna Haraway, Bruno Latour, Timothy Morton, and Cary Wolfe).

Instructor: Dr. J. Allan Mitchell

**ENGLISH 521/A01 STUDIES IN RENAISSANCE LITERATURE: SPECIAL TOPIC
(1.5 units)**

This Year: Vernacular Shakespeare. The basic assumption of this course is that Shakespeare exercises our capacity for anthropological reflection—in short, that Shakespeare is “good to think with.” We will focus on an examination of character, motive, and ethics in Shakespearean tragedy in our exploration of these matters, but this focus will not preclude reference to the histories or comedies.

Tentative Assignments: presentation + short paper (30%), long paper (60%), participation (10%)

Primary Texts: *Henry V*, *Julius Caesar*, *Hamlet*, *Othello*, *Macbeth*, and *Coriolanus*

Instructor: Dr. Richard van Oort

**ENGLISH 551/A01 STUDIES IN THE LITERATURE OF THE 19TH CENTURY: SPECIAL TOPIC
(1.5 units)**

This Year: Illustration and Victorian Literature. This course will invite students to analyse illustrated Victorian literature from a materialist and formalist perspective, focusing on the rich resources available in the McPherson Library's Special Collections. The course will meet weekly in the Special Collections classroom, and students will be encouraged to explore the library's Victorian archives across a range of hands-on assignments. The course will be divided into three parts: a) literary historical background and hands-on work; b) theories of text-image relations and analysis of representative illustrated texts; and c) analysis of illustrated texts that will be chosen by course participants.

Tentative Assignments: Background presentation on one aspect of illustration (15%). Initial Report & Essay Outline (15%). Research Responses (20%). Final class event assignment (10%). Final Paper (40%).

Tentative Texts: Dickens- *David Copperfield*, Tennyson- *The Princess*, Trollope- *The Small House at Allington*, Hardy- *Tess of the d'Urbervilles*. There will be secondary readings of other books and articles.

Instructor: Dr. Mary Elizabeth Leighton

**ENGLISH 560/A01 STUDIES IN 20TH-CENTURY BRITISH AND IRISH LITERATURE: AREA COURSE
(1.5 units)**

N.B. Not open to students who took this course in 201401 or 201301.

This Year: Major British and Irish Poets. The goal in this course is to highlight each poet's contribution to literary history. Close reading will be our primary method of approach, but in each class I will strive to situate and broaden our close reading and, as well, to problematize it by consciously taking on the most notorious features of that poet's work and thought (for instance, Eliot's anti-Semitism, or Larkin's misogyny).

Tentative Assignments: First Presentation (25%) Second Presentation (25%) Final essay (40%) Participation in essay workshop (10%)

Tentative Texts: W. B. Yeats- *Selected Poems*, T. S. Eliot- *Collected Poems 1909-1962*, D. H. Lawrence- *Selected Poems*, W. H. Auden- *Selected Poems*, Philip Larkin- *Collected Poems*, Ted Hughes- *Selected Poems 1957-1994*, Geoffrey Hill- *Selected Poems*, Seamus Heaney- *Opened Ground: Selected Poems, 1966-1996*

Selected essays will also be included, as well as a small selection of poems by Thomas Hardy for our first class meeting.

Instructor: Dr. Magdalena Kay

**ENGLISH 572/A01 STUDIES IN AMERICAN LITERATURE: SPECIAL TOPIC
(1.5 units)**

This Year: Imagining and Inhabiting Paris in Modern American Fiction. A study of the role of Paris both in modern American fiction, and in the making of modern American fiction. Particular attention given to Paris as both real and quasi-mythical literary and artistic "capital" of the world, and as a place for circumventing and re-negotiating the United States' commercial imperatives with respect to art, its Puritanical and heteronormative sexual codes, and its oppressive racial laws and customs. The course will be roughly divided into two halves, the first dealing with the dominant "lost generation" narrative that has become something of a mainstay of popular culture. The second half should help us to complicate and critically examine this dominant narrative by turning to gay and lesbian writers (generally represented negatively in the work of Hemingway and Fitzgerald), African American writers and entertainers, and even a Canadian writer or two.

Tentative Assignments: Scholarly paper (50%); proposal for scholarly paper (10%); seminar presentations, oral and written versions (40%).

Tentative Texts: Henry James- *The Ambassadors*, Ernest Hemingway- *The Sun Also Rises, A Moveable Feast*, Gertrude Stein- *The Autobiography of Alice B. Toklas*, Janet Flanner- *Paris Was Yesterday*, F. Scott Fitzgerald- *Tender is the Night*, Djuna Barnes- *The Ladies Almanack*, Natalie Barney- *Women Lovers or the Third Woman*, John Glassco- *Memoirs of Montparnasse*, Henry Miller- *Tropic of Cancer*, Anais Nin- *Henry and June*, James Baldwin- *Giovanni's Room*.

Secondary texts will consist of memoirs: Cowley, Hughes, Callahan, and more.

Instructor: Dr. Michael Nowlin